

Figs. 46-7). It is hence of interest to note that the three banners mentioned above are associated with Bodhisattva banners of markedly 'Indian' type. From their uniformity in size, borders, pattern of ornamental band at foot, and streamers, as well as from general similarity of workmanship, the first two evidently formed part of series described under *Ch. xxvi. a. 007; and Ch. lv. 005 as certainly belongs to that enumerated under *Ch. lv. 004. In a series of paintings obviously produced at the same time, and probably intended to form a complete set of representations of the more important deities, it is probable that the artist drew his inspiration for all figs. from the same source. Throughout the Lokapāla descriptions the type is called 'Indian' merely for convenience, and in default of a term boasting greater justification.

For detailed description of each type, and complete list of examples of each, see under *Ch. 0035 and Ch. xxvi. a. 006 resp.; for Lokapālas of mixed or unique type, see Ch. 0085, 0087, 0098; 00106; xxvi. a. 001; liv. 003; lv. 0046; lxi. 001. The characteristics in which all figs. agree, including a general description of dress, are given below.

The Lokapālas stand always upon a crouching fig.—in all but one instance (Ch. 0087) a demon. They are mostly of fierce aspect, a few almost monstrous in type (e. g. *Ch. 0035); but the majority have human features though treated with exaggeration; large rolling eyes, frowning eyebrows, grotesque noses, and snarling mouths (*Ch. 0010; lxi. 001). A few are drawn with real dignity and seriousness (Ch. 0040; lv. 0020). Their dress is an elaborate mixture of the warrior's and the king's, the warrior's predominating; the chief parts are the same in all. It consists of (i) coat of mail or doublet; (ii) corslet or breastplate; (iii) mantle; (iv) stole; (v) skirt or tunic of woven material; (vi) leg-covering; (vii) forearm guards; (viii) greaves; (ix) shoes or sandals; (x) helmet or tiara.

(i) The *coat of mail* is of scale-armour, evidently leather of type found at Mirān Fort (see above, pp. 477 sqq., M. I. 0069, etc.). It is in form of a close-fitting shirt or tunic covering body from neck to thighs and extending half-way down upper arm. It is girt round hips with decorated (leather?) belt, and under breastplate by second belt or twisted girdle of drapery; it is finished off at bottom by short pleated frill which falls upon thigh. At elbow it is generally finished also by pleated frill. In the 'Indian' type of figs. (see below), skirt portion below hip-belt is very long, reaching to the knees or even below (Ch. 0087), and is slit up the front to give more freedom to legs. In these figs. also an additional shaped piece of plain leather hangs from hip-belt over upper part of skirt. It is cut in two deep flaps over hips and in a third flap or apron in front, sometimes gaily decorated. The hip flaps are sometimes made of tiger-skin (Ch. xxvi. a. 006 and Ch. 00106).

Scales of coat proper are always oblong in skirts, and round-edged in upper parts, except where otherwise stated; but portion between hip-belt and corslet is occasionally painted plain as if made of whole leather (Ch. xlix. 007; lv. 005); in one instance whole coat is so painted (Ch. lv. 0017). The oblong scales appear to overlap *upwards* (cf. p. 464), where any indication is given by shading of under end of scale (Ch.

0087, 00107; lv. 0020; lxi. 001), but in many cases there is no indication (Ch. xxvi. a. 006). The round-edged scales always overlap *downwards*, except in Ch. xxvi. a. 002 where overlapping side is at top (but cf. also Ch. 00106).

(ii) The *corslet or breastplate* appears in slightly different forms: sometimes as a breastplate pure and simple, covering upper part of breast and passing over shoulders, like a wide collar or yoke (*Ch. 0010; xxvi. a. 001; lxi. 001); sometimes as a corslet, fitting round body under arms. This is the most common form (Ch. lv. 0020; xxvi. a. 002; lv. 005; xlix. 007), being usually buckled over shoulders by straps. Where the Lokapāla wears a mantle (Ch. 0022, *0035) it is impossible to see how the corslet is attached, but prob. by this method (Ch. lv. 0046). Sometimes breastplate and corslet seem to be combined (Ch. 0085; lxi. 001). The corslet is made of bright-coloured leather (?) orn. over breasts by discs of contrasting hue set with gold orn. or jewel at centre. Down middle runs a broad strap, also of different colour, sometimes attached to upper belt only, sometimes continued down front of coat of mail to join hip-belt. Latter is usually strengthened at this point by a semicircular centre-piece of leather or metal (?), which may be in form of beast's head (Ch. 0040; xxvi. a. 006), whether corslet strap is brought down to it or not (Ch. 0022; xlix. 007; lv. 005).

(iii) The *mantle* is found only in some Lokapālas of Chinese style (*Ch. 0035). It appears merely as dark drapery brought over shoulder from behind and knotted under chin. Where it is absent, the neck is sometimes exposed (Ch. 0085; xxvi. a. 001); sometimes protected by a round sausage-shaped collar clasped in front (Ch. xxvi. a. 002, 006; lv. 005).

(iv) The *stole* appears in most instances, sometimes hanging round shoulders and twining about arms; sometimes knotted to belt at hip and festooned across arms in front of body. It is of varied colours on reverse sides, and its treatment varies as in various classes of Bodhisattvas' stoles.

(v) The *skirt or tunic*. This appears in form of short skirt beneath coat of mail; it is almost invariably red with blue, green, or brown border, and has a white lining edged with red. It is drawn up short of knees in front, as in case of Dharmapālas and other active divinities, and the ends float away at sides. The end of a long knotted white girdle like that of the Bodhisattvas (*Ch. 002) also curls about legs. From under coat of mail at elbows, there appear also in many instances wide mouths of sleeves corresponding to skirt in colour, and evidently part of same garment.

(vi) The *leg-coverings*. Beneath tunic are seen knees, sometimes bare (Ch. 0040), but generally covered with white drapery, which is either tucked into greaves (*Ch. 0010), or swathed round the leg and tied under knee (*Ch. 0035). Over the knee the breeches (or stockings?) are sometimes orn. with a painted rosette (Ch. 0085) or scattered floral sprays (Ch. lxi. 001).

(vii) and (viii) *Arm-guards and greaves*. Forearm and lower leg are encased in tight-fitting guards, prob. of stiff leather like corslet. The greaves are generally made in one piece, with a metal band or row of clasps down front, and large disc of differently coloured leather, usually bound with